

TRANSFORMING
HOLLYWOOD **9** **PRESENTED BY THE ANDREW J. KUEHN JR. FOUNDATION**



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TRANSFORMING
HOLLYWOOD 9

U.S. Streaming
and INTERNATIONAL
CO-PRODUCTIONS

PRESENTED JOINTLY BY UCLA SCHOOL OF THEATER, FILM AND TELEVISION, USC SCHOOL OF CINEMATIC ARTS AND USC ANNENBERG SCHOOL FOR COMMUNICATION AND JOURNALISM.

DECEMBER 3, 2021

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THE ANDREW J. KUEHN JR.
F o u n d a t i o n

SCHEDULE OF *Events* DECEMBER 3, 2021

James Bridges Theater
UCLA School of Theater, Film and Television

REGISTRATION 8:30 a.m.–9:00 a.m.

Introductory Remarks

A Message from the Directors

9:00 a.m.–9:30 a.m.

DENISE MANN, Co-Director

*Professor, UCLA School of Theater, Film
and Television*

HENRY JENKINS, Co-Director

*Provost Professor of Communication, Journalism,
Cinematic Arts and Education, USC Annenberg
School for Communication and Journalism*

Panel One

“It’s (not) so French.” French Productions in the Age of Global Streaming

9:30 a.m.–11:20 a.m. (PST)

6:30 p.m.–8:20 p.m. (France)

Moderator: VIOLAINE ROUSSEL

*Professor, Université Paris VIII and
Affiliated Scholar, UCLA School of Theater, Film
and Television*

BREAK 11:20 a.m.–11:30 a.m.

Panel Two

Netflix’s “The Witcher”: Runaway Productions in Central–Eastern European Locales

11:30 a.m.–1:20 p.m. (PST)

8:30 p.m.–10:20 p.m. (Poland)

Moderator: DENISE MANN

*Professor, UCLA School of Theater, Film
and Television*

LUNCH 1:20 p.m.–2:30 p.m.

See UCLA Map for dining options on campus.

Panel Three

Transcultural Fandom in the Age of Streaming Media

2:30 p.m.–4:20 p.m. (PST)

Moderator: HENRY JENKINS

*Provost Professor of Communication, Journalism,
Cinematic Arts and Education, USC Annenberg
School for Communication and Journalism*

BREAK 4:20 p.m.–4:30 p.m.

Panel Four

Logistical Underworlds of HBO Asia Originals

4:30 p.m.–6:20 p.m. (PST)

7:30 a.m.–9:20 a.m. (Singapore)

11:30 a.m.–1:20 p.m. (Australia)

Moderator: JASMINE NADUA TRICE

*Associate Professor, UCLA School of Theater, Film
and Television*

RECEPTION 6:30 p.m.–7:30 p.m.

James Bridges Lobby, Melnitz Hall (outside)

**TRANSFORMING
HOLLYWOOD 9**



A *Message* FROM THE DIRECTORS

TRANSFORMING HOLLYWOOD 9: U.S. STREAMING AND INTERNATIONAL CO-PRODUCTIONS

The ninth edition of the Transforming Hollywood conference examines the growing prominence of streaming services — a trend that has been accelerated by the Covid pandemic and is reshaping the world of production, including international co-productions and the transnational circulation of content and talent. The popularity of streamers is blurring the distinction between cinema and television and impacting the future of the cinema theater-going experience. The changes are having global repercussions and are affecting international collaborations between creators and producers. This edition features media creators, producers, and executives in critical dialogue with top researchers who will examine the ideological challenges and financial opportunities facing local media industries from Central-Eastern Europe, Western Europe, and the Asian Pacific Rim as they forge creative partnerships with Netflix, Amazon, HBO Max, and other U.S. streaming services. The U.S. streamers are competing over high-profile, *Game of Thrones*-style media franchises that will engage transnational audiences, in many cases by invoking a return of the repressed, using familiar Slavic mythologies inhabited by witches, Sylvan, Kikimora monsters, and

Dopplers from the Grishaverse, as well as East Asian mythologies populated by ghosts, vampires, and other tortured souls returning from the afterlife. Local media companies are promoting themselves by providing access to high-tech studios, otherworldly locations, and skilled, inexpensive labor. The latter includes virtual LED studios using game engine technologies to deliver digitally generated landscapes and VFX workers with the proven ability to render a multitude of magical creatures to attract transnational audiences. Meanwhile, global fans from diverse territories celebrate their knowing recognition of these aesthetic traditions from the past, many of which invoke the reactionary policies of older, authoritarian regimes while invoking progressive critiques of contemporary post-colonial oppression, which they lovingly detail in their blogs, channels, and wikis. This year's conference engages with these and other thorny issues that require local media industries to navigate a minefield of socio-economic, cultural-industrial, and ideological battle lines in order to take advantage of the infusions of capital associated with the current streaming wars.

— *Co-Directors Denise Mann and Henry Jenkins*



Panel One

“It’s (not) so French.”

French Productions in the Age of Global Streaming



France is known for its distinctive film tradition and festivals such as Cannes, but also for the protective regulations and the state subsidies to its cinema — this being part of a European strategy to preserve the diversity of content and local culture heritage within its borders. How is the rapid expansion of streaming services changing the situation? A show such as *Lupin* on Netflix illustrates the success of content that reaches beyond just local audiences, while being based on an iconic character of the French popular culture. The panelists will question what makes French content and talent travel internationally today. We will shed light on new forms of transnational collaborations in the production and dissemination of content, discussing the effects of local arrangements and regulations as well as the disruptive force that are the streaming giants.

Moderator

VIOLAINE ROUSSEL

*Professor, Université Paris VIII and
Affiliated Scholar, UCLA School of
Theater, Film and Television*

Panelists

ISABELLE DEGEORGES*

President, Gaumont Television France

DANIELA ELSTNER

Executive Director, UniFrance Film International

CHRISTOPHE RIANDÉE*

Vice CEO, Gaumont

ANA VINUELA

*Associate Professor, Université Sorbonne
Nouvelle*

**Participating via Zoom*

VIOLAINE ROUSSEL (Moderator)



Violaine Roussel is professor of sociology at the Université Paris VIII, member of the CRESPPA Research Center in Paris, and an affiliated scholar at the UCLA School of Theater, Film and Television. Her recent books include *Representing Talent: Hollywood Agents and the Making of Movies* (University of Chicago Press, 2017), *Brokerage and Production in the American and French Entertainment Industries* (Lexington Books, with D. Bielby, 2015), and *Art et Contestation aux États-Unis* (PUF, 2019).

ISABELLE DEGEORGES (Panelist)

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After working for production companies such as TelFrance and K'ien Production for many years, Isabelle Degeorges joined Images et Compagnie in 2001 (Lagardere Group) where she produced series for a decade. At Gaumont since 2011, she has surrounded herself with a strong team and oversees the development and production of series and documentaries. Degeorges has produced several series including the recent series *Lupin* and *Lords of Scam* (Netflix, 2021), *Totems* (Amazon Prime, 2021), *Off-Season* (France Télévisions — RTS, 2021), *Plan B* (TF1, 2021), *Nona and Her Daughters* (Arte, 2021), and *The Art of Crime* (five seasons — France Télévisions, 2016-2021).

DANIELA ELSTNER (Panelist)



Daniela Elstner has been executive director of UniFrance since 2019. Born in Germany and a graduate of the Université Paris VII, she began her career in the French film industry at UniFrance in 1996. In October 1998, she joined Les Films du Losange, where she set up the production company's international sales department. In 2008, Elstner moved to Doc & Film International as managing director and shareholder. Under her leadership, the film and television distribution company broadened its scope to include drama feature films and documentaries, building up a catalogue of more than 800 films that are sold all around the world and have won acclaim from international critics and festivals (winning the Lion d'Or and two Golden Bear Awards).

CHRISTOPHE RIANDÉE (Panelist)



Christophe Riandée graduated from the Paris business school ESCP Europe. His early career steps include service network Ernst & Young, TV production company France Animation, where he was CEO, and France Telecom (Orange S.A.). In 2003, Riandée joined the French film production company Gaumont and was named vice CEO the following year. Under his leadership, the Television division was created in 2010, with the Los Angeles office opening in 2011, and the UK and German offices in 2018. Gaumont's shows include *Hemlock Grove*, *Narcos*, *Narcos Mexico*, *F is for Family*, *Doe Re & Mi*, *High in the Clouds*, *Usagi*, *El Presidente*, *Barbarens*, *Tin Star*, *Arsène Lupin*, *Trial 4*, and *Operations Totems*.

ANA VINUELA (Panelist)



Ana Vinuela is an associate professor of Film and Media Studies and vice president for International Affairs at Université Sorbonne Nouvelle in Paris. She teaches undergraduate and graduate courses on media industries, and her current research focuses on international co-production and circulation of independent films, and public policies to support film and media industries. Dr. Vinuela also helped create and was previously head of studies at INA Sup, the school of the French National Audio-Visual Institute.





Panel Two

Netflix's "The Witcher"

Runaway Productions in Central-Eastern European Locales

This panel examines the latest wave of runaway production as U.S. streamers are drawn to Eastern European capitals, such as Budapest, Prague and Warsaw, which offer lucrative tax rebates; skilled, inexpensive labor forces; and reduced workplace and environmental regulations. At the same time, these post-socialist vistas provide backdrops for ancient legends and mythical, VFX-generated creatures far removed from contemporary reality. Budapest has been used for several high-profile streaming originals, including Netflix's *The Witcher*, which is based on Polish fantasy writer Andrew Sapkowski's popular book series and the adapted popular video game. It was shot primarily in Hungary, in and around Mafilm Studios near Budapest. Cultural-industrial, socio-economic, and ideological paradoxes abound, given that so many of these state-influenced media outlets are controlled by far-right governments that are willing to court the neoliberal, global capitalism favored by their U.S. financial partners in order to access the economic windfall stemming from the U.S. streaming wars. Many of these "history-fantasy cocktails" deliver a postmodernist mélange of possible interpretations for distinct taste cultures that the U.S. streamers are uniquely qualified to bundle, given their mastery of automated curation and data management technologies.

Moderator

DENISE MANN

*Professor, UCLA School of Theater,
Film and Television*

Panelists

ANIKÓ IMRE

Professor, USC School of Cinematic Arts

SYLWIA SZOSTAK*

Assistant Professor, University of Silesia in Katowice

MATEUSZ TOKARZ*

Senior VFX supervisor, Platige Image

KAROL ZBIKOWSKI*

*Chairman of the Management Board,
Platige Image*

**Participating via Zoom*

DENISE MANN (Moderator)



Denise Mann is a professor in the Cinema and Media Studies program at the UCLA School of Theater, Film and Television; principal investigator of the HAVAS-funded Digital Incubator & Think Tank (DIT); researcher in the Paris-based Transforming Entertainment in the Digital Era (TREND); and co-chair of the Transforming Hollywood conference with USC Professor Henry Jenkins. She is the author of *Hollywood Independents: The Postwar Talent Takeover* (2008); and co-editor of *Wired TV: Laboring Over an Interactive Future* (2014). She serves on the editorial board of *Media Industries Journal* (2014-present); consults for UniJapan (a non-profit trade organization in Tokyo); and has delivered lectures at Tokyo International Film Festival; Shanghai International Film Festival; Communication University of China; Shanghai University; Université Paris I; and Institut National de L'Audiovisuel (INA).

ANIKÓ IMRE (Panelist)



Anikó Imre is a professor at the USC School of Cinematic Arts. She has published in comparative media studies and global communication, with a special focus on (post)socialist media industries and cultures in relation to populism and popular culture, digital surveillance, platform studies, nationalism, race, gender, and sexuality. Her books include *TV Socialism* (Duke University Press, 2016) and *Identity Games: Globalization and the Transformation of Media Cultures in the New Europe* (MIT Press, 2011). She is editor of *East European Cinemas* (Routledge, 2005) and *The Blackwell Companion to East European Cinemas* (2012); and co-editor of *Transnational Feminism in Film and Media* (Palgrave, 2007) and *Popular Television in the New Europe* (Routledge, 2012).

SYLWIA SZOSTAK (Panelist)



Sylwia Szostak is an assistant professor at the Institute of Journalism and Media Communication at the University of Silesia in Katowice. Szostak obtained her Ph.D. from the University of Nottingham in 2014. She worked on the Screening Socialism project at the University of Loughborough, which investigated the role of television in everyday life during socialism. She has published in respected international academic journals, including: *European Journal of Cultural Studies*, *The Journal of Popular Television* and *Critical Studies in Television: The International Journal of Television Studies*. For several years she was professionally associated with Poland's biggest commercial broadcaster TVN. Szostak lectures on television, production culture and marketing of television content. She is a member of the ECREA advisory board.

MATEUSZ TOKARZ (Panelist)



Matt Tokarz graduated from the University of Science and Technology in Cracow, Poland. After graduation, he studied animation, and digital arts and performance at the Cracow Academy of Fine Arts. His career began at Polish gaming company Teyon. He later joined Alvernia Studios, where he started as a VFX generalist, was promoted to CG supervisor and later became the head of the VFX department. For the last seven years, he has worked for Platige Image, Poland's biggest animation and post-production studio. His roles there have included CG supervisor, head of the commercial department and head of the animation and VFX department. His current role is senior VFX supervisor, responsible for Netflix's *The Witcher*.

KAROL ZBIKOWSKI (Panelist)



Karol Zbikowski is chairman of the Management Board at Platige Image, an award-winning Polish company that has 20 years of experience in creating stunning visuals and delivering technologically advanced projects for the film, entertainment and advertising industries. Specializing in computer graphics, 3D animation and visual effects, the company has collaborated with CD Projekt Red, a video game development and publishing house. This relationship led to filmmaker Tomek Bagiński directing Platige's first video game cinematic for Netflix's *The Witcher*. In the past two decades, Platige has built up an impressive array of awards and distinctions, including BAFTA, SIGGRAPH, Goya and European Film Awards recognition, as well as Academy Award, Palme d'Or (Cannes Film Festival) and Leone d'Oro (Venice Film Festival) nominations.



PHOTO BY OLDRICH / SHUTTERSTOCK



Panel Three

TRANSCULTURAL FANDOM in the Age of Streaming Media

Streaming services have impacted the circulation and consumption of media content around the world. Did fan subbing and “piracy” pave the way for these new circuits? How has the mass availability of such content reshaped old fan and audience practices? What audiences are most ready to engage with transnational and transcultural content and why? How does consuming media content change the ways consumers think about the cultures from which it originated? Do these new audiences prefer “odorless” content or are they becoming “pop cosmopolitans”? Is this a new form of cultural imperialism producing a monoculture or does the system depend upon diverse styles and genres from the participating countries? Does this content still rely on well-trod trade routes and diasporic communities or are new contact zones between countries emerging?

Moderator

HENRY JENKINS
*Provost Professor of
Communication, Journalism,
Cinematic Art and Education,
USC Annenberg School of
Communication and Journalism*

Panelists

ABIGAIL DE KOSNIK
*Associate Professor and Director of
the Berkeley Center for New Media,
University of California, Berkeley*

SUSAN KRESNICKA
*Business anthropologist and
Founder/President, KR&I*

**Participating via Zoom*

HYE JIN LEE

*Clinical Assistant Professor of Communication,
USC Annenberg School for Communication
and Journalism*

ASWIN PUNATHAMBEKAR*

*Associate Professor, Department of Media
Studies, University of Virginia*

HENRY JENKINS (Moderator)



Henry Jenkins, Provost Professor of Communication, Journalism, Cinematic Arts and Education at the USC Annenberg School for Communication and Journalism, is the author or editor of 20 books, including *Textual Poachers: Television Fans and Participatory Culture*, *Convergence Culture: Where Old and New Media Collide*, and *By Any Media Necessary: The New Youth Activists*. His most recent books are *Comics and Stuff* and *Popular Culture and the Civic Imagination: Case Studies of Creative Social Change*. He has blogged for more than 15 years at *Confessions of an Aca-Fan* (henryjenkins.org) and now co-hosts *How Do You Like It So Far?*, a podcast about popular culture in a changing world.

ABIGAIL DE KOSNIK (Panelist)



Abigail De Kosnik is an associate professor at the University of California, Berkeley, in the Berkeley Center for New Media (BCNM) and the Department of Theater, Dance & Performance Studies. She is also the director of BCNM, and is the 2020-2025 craigslist Distinguished Chair in New Media. She is the author of *Rogue Archives: Digital Cultural Memory and Media Fandom* (MIT Press, 2016) and co-editor, with Keith Feldman, of *#identity: Hashtagging Race, Gender, Sexuality, and Nation* (University of Michigan Press, 2019). She co-organizes The Color of New Media, a working group focusing on technology and intersectionality. De Kosnik is Filipina American.

SUSAN KRESNICKA (Panelist)



Susan Kresnicka is a business anthropologist with more than 20 years of experience. Specializing in foundational research to establish core human drivers for consumer behavior, Kresnicka has led large-scale research projects for a range of industries, with a focus on entertainment and fandom. She holds an M.A. in social anthropology from University of Texas at Austin, sits on the professional advisory board for UCLA's Master of Social Science program, and regularly speaks publicly on fandom, identity, and the value of anthropology in business. Her work has been covered in *The New York Times*, the *Los Angeles Times*, *Forbes*, *Variety*, and more.

HYE JIN LEE (Panelist)



Hye Jin Lee is a clinical assistant professor at the USC Annenberg School for Communication and Journalism. Lee's research interests are in popular culture, media industry, fandom, and digital media. Lee is currently working on several projects that examine the transformations of the cultural meaning, status, and style of Korean popular culture when it crosses national borders, specifically focusing on K-pop. Lee is a regular contributor to *Korea TV & Radio Journal*, a monthly publication for Korea TV & Radio Writers Association.

ASWIN PUNATHAMBEKAR (Panelist)



Aswin Punathambekar is an associate professor in the Department of Media Studies at the University of Virginia. His research and teaching focus on the impact that globalization and technological change have on the workings of media industries, formations of audiences and publics, and cultural identity and politics. He is the author of *From Bombay to Bollywood: The Making of a Global Media Industry* (NYU Press, 2013), co-author of *Media Industry Studies* (Polity, 2020), and co-editor of *Global Bollywood* (2008), *Television at Large in South Asia* (2013), and most recently, *Global Digital Cultures: Perspectives from South Asia* (2019). Punathambekar serves as a Peabody Awards juror, an editor of the peer-reviewed journal *Media, Culture and Society*, and co-edits the Critical Cultural Communication book series for NYU Press.





Panel Four

LOGISTICAL UNDERWORLDS of HBO Asia Originals

This panel examines HBO Asia Originals by exploring the complex negotiation between the physical spaces of film production and the pro-filmic fantasy worlds they enable. For HBO Asia Originals, on-screen narratives present efforts at pan-Southeast-Asian place-making, with casts from across the region switching between English and Asian languages, within stories that negotiate regional mythologies and globalized genre conventions. But their geographic specificity emerges not through diegetic worldmaking, but in the extra-textual, material conditions of production — specifically, through the locations that their narratives seek to transform. The panel focuses on two shows, in particular, the anti-colonial “mee goreng western” *Grisse*, set in 19th-century Java and shot at Infinite Studios in the Free Trade Zone of Batam, Indonesia; and *Halfworlds*, an auteur-helmed supernatural action thriller shot at Infinite Studios, as well as Jakarta (Season 1) and Bangkok (Season 2). As HBO Asia’s Garon De Silva describes, “We discovered that despite different culture and languages in Asia, they shared common beliefs in supernatural creatures...we aim to bring Asian stories together for a global audience.” On the one hand, such programs are creative opportunities for media practitioners within the region, who may find pockets of creative agency within global media industries; on the other, such shows are tasked with the unwieldy goals of simultaneous cultural authenticity, universal appeal, and regional interchangeability.

Moderator

JASMINE NADUA TRICE

Associate Professor, Cinema and Media Studies, UCLA School of Theater, Film and Television

Panelists

GARON DE SILVA*

Vice President, Original Productions, HBO Asia

LER JIYUAN*

Showrunner, writer-director, *Invisible Stories*, *Grisse* (HBO Asia)

OLIVIA KHOO*

Associate Professor, Film and Screen Studies, Monash University

MICHAEL WILUAN*

Executive Producer, *Grisse*, *Halfworlds*;
CEO Infinite Studios

*Participating via Zoom

JASMINE NADUA TRICE (Moderator)



Jasmine Nadua Trice is an associate professor in the Cinema and Media Studies program at the UCLA School of Theater, Film and Television. Her first book, *City of Screens: Imagining Audiences in Manila's Alternative Film Culture* (Duke University Press, 2021) examines the politics of cinema circulation in early-2000s Manila,

Philippines. Trice is currently working on a second book on film organizing in Southeast Asia, co-authored with Dr. Philippa Lovatt of the University of St. Andrews, Scotland. This book grew out of a curatorial project undertaken between 2016 to 2018, in collaboration with the Association for Southeast Asian Cinemas (ASEAC).

GARON DE SILVA (Panelist)



Garon De Silva is an award-winning TV professional with more than 25 years in the media industry. A founding member of the HBO Asia Originals brand, he manages creative, production and development across Asia Pacific including Thailand, Philippines, Malaysia, Singapore, Vietnam, Taiwan, Korea, Japan, India, Australia and New Zealand, and specializes in creating authentic Asian content with global appeal. Genres covered include sci-fi, action, drama, fantasy, procedural and horror. He is responsible for editorial and development of all HBO Asia original programming including *Dream Raider* (2020), *Invisible Stories* (2020), *Food Lore* (2019), *Folklore* (2018), *Grisse* (2018), *Halfworlds S2*, (2017), *The Teenage Psychic* (2017), *Sent* (2017) and *Talwars: Behind Closed Doors* (2017). He was the co-creator and showrunner for *Grace* (2014) and *Halfworlds* (2015).

LER JIYUAN (Panelist)



Ler Jiyuan is a Singaporean filmmaker and owner of the production film company Birdmandog. He is the showrunner, writer and director of the critically acclaimed HBO Asia anthology *Invisible Stories*, which garnered several awards and nominations, including a Best National Director award for Jiyuan at the 2020 Creative Content Asia Awards, and a nomination for Best Actress at the 2020 International Emmys. The series was listed by *Variety* as one of the top 15 international series in 2020.

OLIVIA KHOO (Panelist)



Olivia Khoo is an associate professor in Film and Screen Studies at Monash University, Australia. She is the author of *Asian Cinema: A Regional View* (Edinburgh University Press, 2021) and co-author of *Transnational Australian Cinema: Ethics in the Asian Diasporas* (Lexington, 2014). Khoo is also co-editor of four volumes: *Sinophone Cinemas* (with Audrey Yue, 2014), *The Routledge Handbook of New Media in Asia* (with Larissa Hjorth, 2016), *Futures of Chinese Cinema* (with Sean Metzger, 2009) and *Contemporary Culture and Media in Asia* (with Koichi Iwabuchi and Daniel Black, 2014).

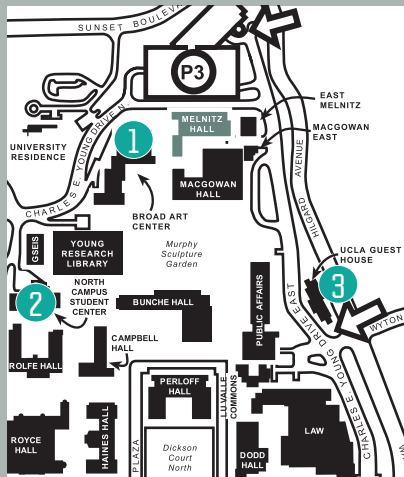
MIKE WILUAN (Panelist)



Mike Wiluan is the CEO of Infinite Studios, a Singapore-based content and production services studio with facilities in Indonesia. Infinite Studios is a full-fledged studio participating in all strategic areas of the media value chain, serving as a partner, co-producer and services provider to HBO, Disney, Netflix, Turner, Warner Bros., and Discovery Channel, along with local partnerships ASEAN, such as Singapore, Indonesia, Philippines and Thailand. More recently, Wiluan has been involved creatively with HBO Asia's *Serangoon Road* and *Grisse*; Netflix's *Night Comes for Us* and *Headshot*; *Buffalo Boys* (Singapore's 2019 Academy Awards submission), and the global hit, *Crazy Rich Asians*. Recent projects include co-producing Dev Patel's directorial action debut, *Monkey Man*, and the second season of HBO's *Folklore*.



TIME FOR *Lunch*



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- 1 Untitled Café in Broad Art Center
- 2 North Campus Student Center
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Visiting Co-Director: Violaine Roussel

Producer: Xinqi Huang

Associate Producers: Suryansu Guha, Seth Madison Van Matre, Jingruo Wang

Conference Coordinators: Mike Mazzacane, Samantha Tescon, Ishani Ghosh, Hannah Wilsey

Director and Production Supervisor, Video Operations: David McKenna

Photographer: Seth Madison Van Matre

Video Editors: David McKenna, Xinqi Huang

Senior Communications Manager: Noela Hueso

Director of Events: Crystal Santana

Web Content Manager: Taylor Demma

Program Design: Beth Escott Newcomer / Escott Associates

Director of Theater and Technical Operations: Steven Perlmutter

Theater Manager/Manager Building Services: Juan Nuñez

Assistant Manager: Natalie Perez

Assistant Manager: Lonna Cavette

Senior Studio Projectionist: Matt Kelly

Senior Studio Projectionist: Amos Rothbaum

Studio Projectionist: Rocky Beigel

Studio Projectionist: Fred Kiko

Special Thanks

Nadia Achamsi, ASUCLA Catering,
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